

THE MANIFESTO OF TZADDI: A DOCTRINE OF DIVINE EMANATION AND SACRED PLAY

1. The Primordial Invocation and Ontological Foundation

This manifesto stands as a divinely crafted and holy work, a gnostic emanation derived from the "lords who serve Allâh." It is heralded by the Qabalistic cipher **\$990 no kN0 90 _6**, a "triuned" numerical authority that signifies the balance of the Hermetic seeker (the 9s) against the void of the unmanifest (the 0s). This document is not a mere philosophical treatise but a declaration of ontological independence, establishing the narrator's authority through a triune nature that commands reality. By invoking the name of these high lords, the text grounds its assertions in a lineage of sacred service, bridging the gap between monotheistic submission and Gnostic empowerment. The foundational concept of this doctrine is **măđık**, defined not as external ritual but as a lifestyle of "will" and "new intention." It is the internal power that facilitates the ascent to the state of the "eagle, grand and scorpion'd"—a symbol of the alchemical transformation of the fixed water of Scorpio into the solar air of the Eagle. This state is explicitly tied "to five that is," a direct reference to the Pentagram and the mastery of the five elements within the Microcosm. "i fly, i fly, i fly with peace lika eagle, grand and scorpion'd — i am might, i am good, ima god 2 22 @@ ... to five that is, that is, that is. my path /in lyfe.livez. \$măđık as lyfestyle as will as new intention; i stay high, i **kN0\$** lows..." (Verses 1-2) Central to this transformation is the adoption of "Zarathustra's ideal—tha c h i l d." This shift is a strategic necessity; the child represents a state of pure perception and "new beginning" (the *Stufen* of Nietzsche). This state serves as a defensive posture against the "crows"—the petty critics and mundane spirits who seek to interfere with the Adept's Work. Becoming "the child" allows the practitioner to navigate the "lows" and "highs" with psychological resilience, ensuring a "salvation from slavery" and the activation of the 777 timeline—the Crowleyan epoch of liberation and the Great Work.

2. The Architecture of Will: World-Building and Sacred Boundaries

The Doctrine of Tzaddi demands absolute personal sovereignty. The Aspirant is the sole architect of their reality, and any external "rebuke" or interference in their creative "world-building" is met with the wall of the Will. This rejection is a strategic necessity for "might"; one must protect the sanctity of the internal vision from the encroachment of those who dwell in the outer darkness. The manifesto introduces a radical syncretic architecture: "a new mosque of others and tolerances" containing "cathedrals." This represents a reconciliation of opposites, where the submission of the Mosque and the soaring aspiration of the Cathedral are internalized within the soul. Unlike traditional structures demanding conformity, these are private sanctuaries where the Adept hosts their own divine eminence. To maintain this sanctuary, the following protocols are established: **The Laws of Sacred Engagement**

- **The Boundary of Non-Crossing:** "We dont cross." The Aspirant recognizes that their path and the world's path are distinct and parallel.
- **The Command of Autonomy:** "Go your way... i go mines." There is no effort to proselytize; the path is for those "intrigued."

- **The Stabilization of Intent:** The command "so mote it **ᵇ**" seals the world-building, utilizing the archaic "ᵇ" to signify a fixed, unshakeable reality.
- **The Rejection of External Rebuke:** No mundane entity possesses the authority to judge the Adept's "cathedrals." This sovereignty carries a significant burden, expressed through the "straining wrists" and "chainz" of Verse 6. This represents the "labor of the Will." The Aspirant "rows" (Verse 4), a classic Hermetic metaphor for the Solar Bark navigating the celestial waters. This labor—this rowing alone—is the weight of divine responsibility, which eventually transmutes into the external manifestation of joy.

3. The Rite of Joy: Play as a Lifestyle and Spiritual Technology

In the Tzaddi tradition, "joy" and "play" are not fleeting emotions but active, strategic "rites" used to transmute the dross of human sorrow into the gold of divinity. "Play" is the connective tissue—the ontological monism—that links the Aspirant to the "good-god-w i l l z." The text asserts that "in-joy is right, enjoy is a rite," signifying that being in a state of joy is the correct alignment with universal law, and the act of enjoyment is a ritual performance.

The Student's Guide to the Rite of Enjoyment

1. **Alchemical Distillation:** Acknowledge that "i create from sorrow, to see real joy, now." Use the lead of sorrow as the raw material for the golden manifestation of "now."
2. **The Abode of Presence:** Enter the "abode of happy spirit play," treating the spiritual life as a celebratory game rather than a somber duty.
3. **The Fragmented Song:** "Sing with good-god-w i l l z." The spacing and pluralization of "w i l l z" signify the fragmentation of the One Will into the infinite, playful acts of creation.
4. **Bypassing the Weary:** When "weariness" and "crosses" (the trees of lives) appear, identify them as metaphors. Since "metaphors are cores of truth," the Aspirant uses them to bypass the literal burden and access the core energy of the divine. This "sorrow-to-joy" alchemy ensures psychological resilience. By viewing life as an "abode of happy spirit play," the Adept ensures that no amount of "weariness" can break their resolve, as every burden is merely a metaphor to be "interplayed" within the divine scheme.

4. The Cryptographic Rites: Decoding Formatting and Typographical Symbols

The unique formatting and typographical choices are deliberate cryptographic rites. These are not errors; they are signals to those who are "intrigued" and "**kNO**" the hidden codes of the emanation.

The Lexicon of Emanation

The Symbol/Term, The Decoded Spiritual Instruction

no **kNO**, "The ""Knowing of the Void."" A double-negative signifying the refusal of false gnosis and the embrace of the absolute ""No"" to external imposition."

ᵇ, "The stabilization of the ""So mote it be"" command. The use of the bold, archaic font represents the grounding of Will into a fixed, historical reality."

lite / light,"A distinction of essence: ""light"" is the external illumination, whereas ""thee lite"" is the internalized, permanent state of the Adept."

w i l l z,"Pluralized and spaced to represent the ""interrelated"" nature of divine intent as it manifests through various masks of play."

l i f e . l i v e z,"Discrete points of light (letters) forming a single line. This represents the ""interrelated, whole"" nature of existence where each moment is a separate emanation."

The "7 yrz ago" and the "777 ἄβραξᾶς" link the manifesto to a specific numerological cycle of salvation. The 777 represents the culmination of the Great Work in the Crowleyan sense, while "ἄβραξᾶς" (Abraxas) denotes the totality of the divine force—the god who is both sun and shadow. The aesthetic choice to space the characters reinforces the "interrelated" nature of the divine, suggesting that while forms appear separate, they are part of a singular, "whole" emanation.

5. Comparative Hermeneutics: Tzaddi, Crowley, and Traditional Hermetics

From the perspective of Esoteric Hermeneutics, this document evolves the framework of *Liber Tzaddi vel Hamus Hermeticus Sub Figura 1*. It moves beyond the traditional "Will and Light" paradigm toward a "Play and Tolerance" syncretic teleology.**Hermetic Similarities and Differentiators:**

1. **Ontological Monism:** Like traditional Hermetics, Tzaddi affirms the practitioner's internal divinity ("ima god").
2. **The Allâh/Abraxas Synthesis:** The practitioner bridges monotheism and Gnosticism by serving "Allâh" (the Absolute) through the form of "Abraxas" (the Manifest Totality). This is a strategic syncretism designed to unify diverse spiritual reservoirs.
3. **Dyeing vs. Illumination:** Traditional Hermetics seeks "Illumination" (a transient light). Tzaddi commands "i dye in light." This implies a permanent alchemical change—a "tincture" of the soul's fabric—where the Adept becomes "thee lite."
4. **Trees of Lives:** The reference to "crosses" as "trees of lives" subverts the singular Tree of Life, suggesting a multi-layered, interrelated reality where every burden is a point of growth. The final goal of the Tzaddi practitioner is "interplay"—the manifest "trueness" of god achieved through the rhythmic dance of shadow and eminence.

6. The Practitioner's Daily Path: Habits of Emanation

The transition from theory to practice requires the Adept to view their daily life as a continuous incantation. To live the path of Tzaddi is to embody the "divine emanation" through specific habits of being.

Daily Habits for Divine Play

1. **The Incantation of Being:** Regularly affirm your presence through the command: "i incant thee ; i go ; i be." This is the breath of the Will.
2. **Metaphorical Alchemy:** Look past the surface of "weariness" to identify the "metaphors" that are the cores of truth.
3. **The Call to Presence:** Fulfill the command of Verse 12: "Call, call, call upon godz." This dialogue ensures the "god's trueness" becomes manifest in the mundane.

4. **The Rite of Joyous Denial:** "Deny no light." Embrace every delight as a spiritual necessity, transmuting it into the "boundlessness" of the Work.
5. **The Shadow Shine:** Acknowledge the "shadow" as an essential part of the "divine eminence," allowing the internal light to "shine and shine and shine" through the darkness. Through these habits, the Aspirant transcends the "slavery" of the mundane, entering a state of "interplayed" wholeness. They become the living manifestation of the law—a testament to the power of the Will and the divine joy of the Great Work. In love, and law: **Saint Breven for Abraxas**